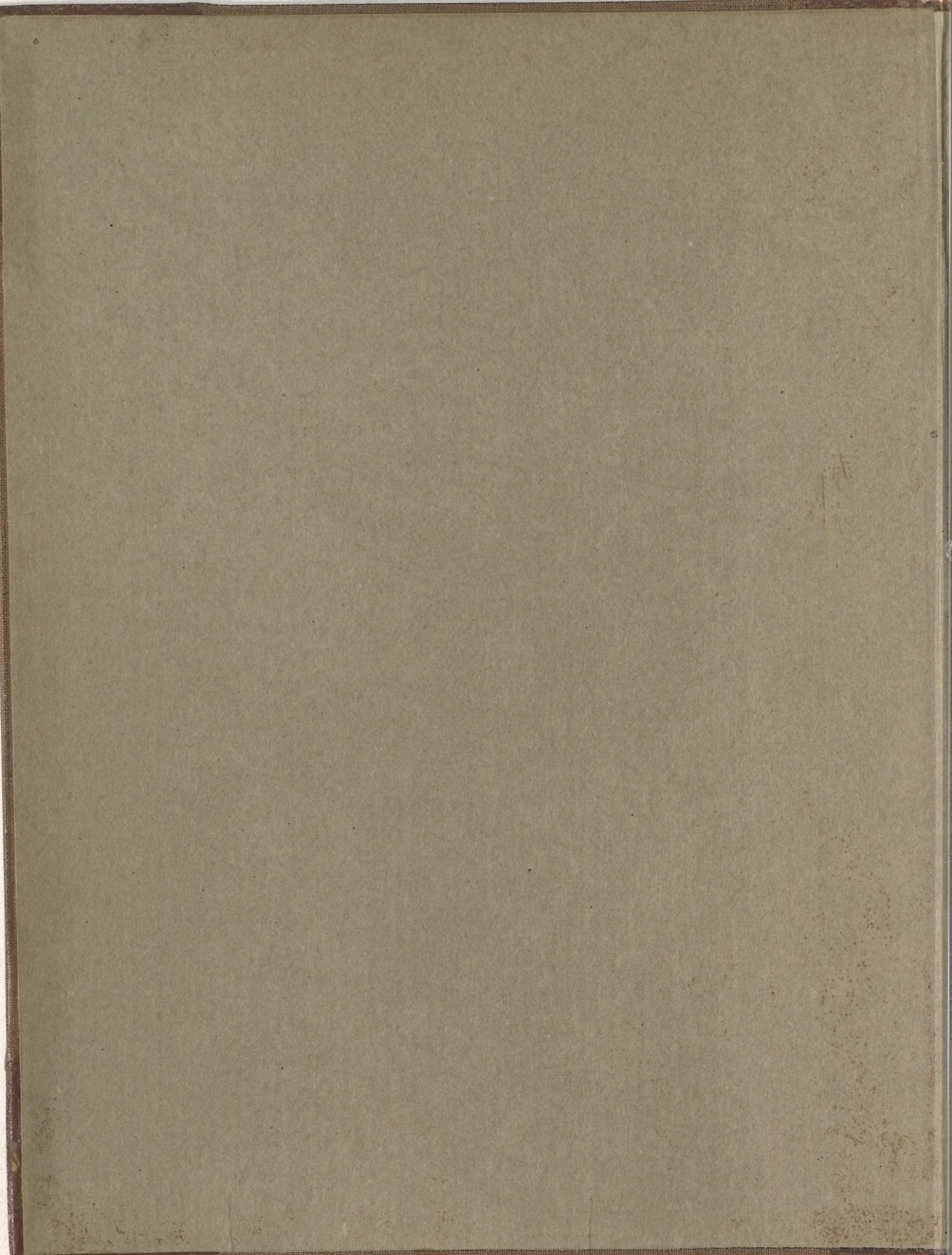
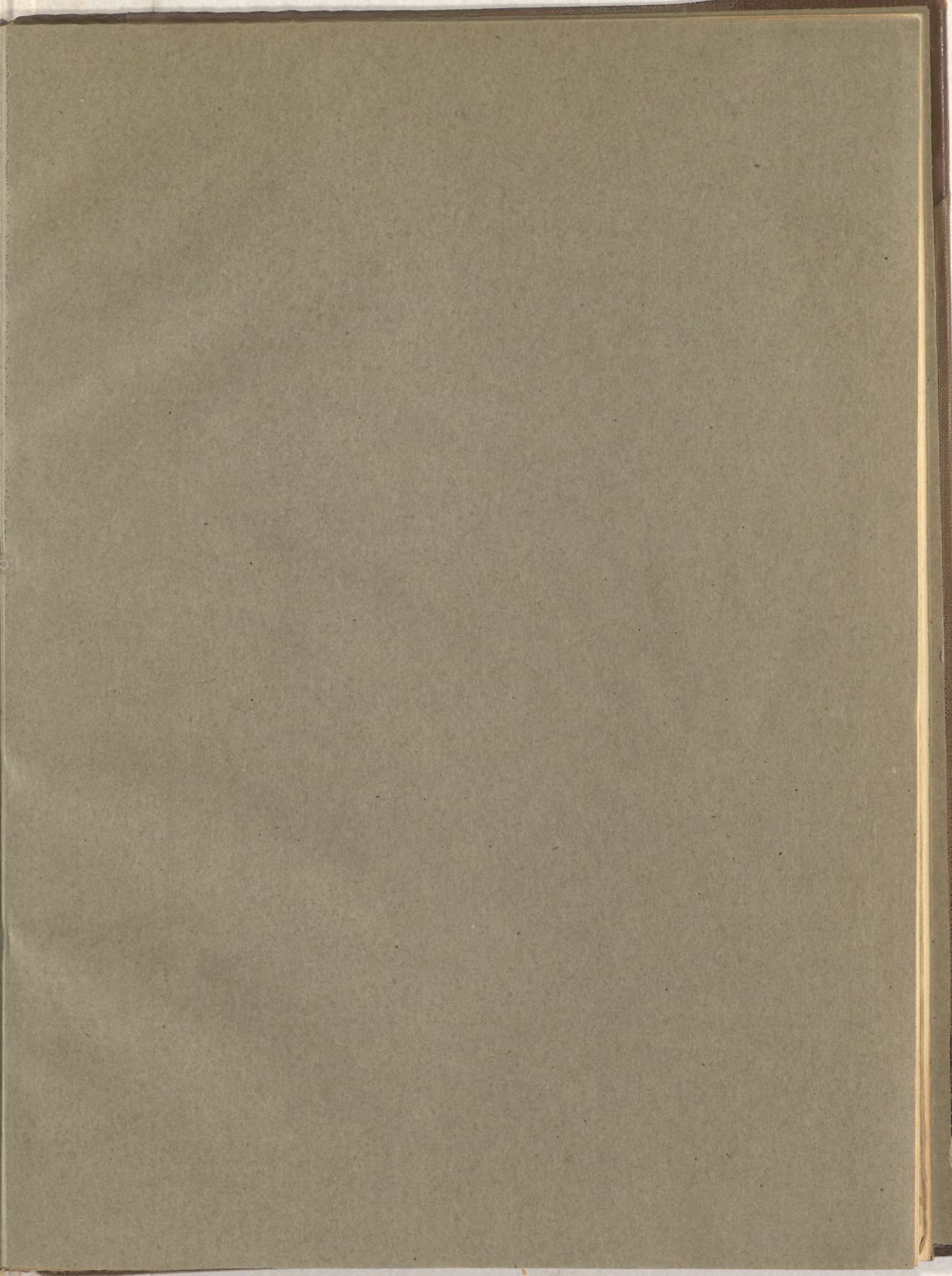
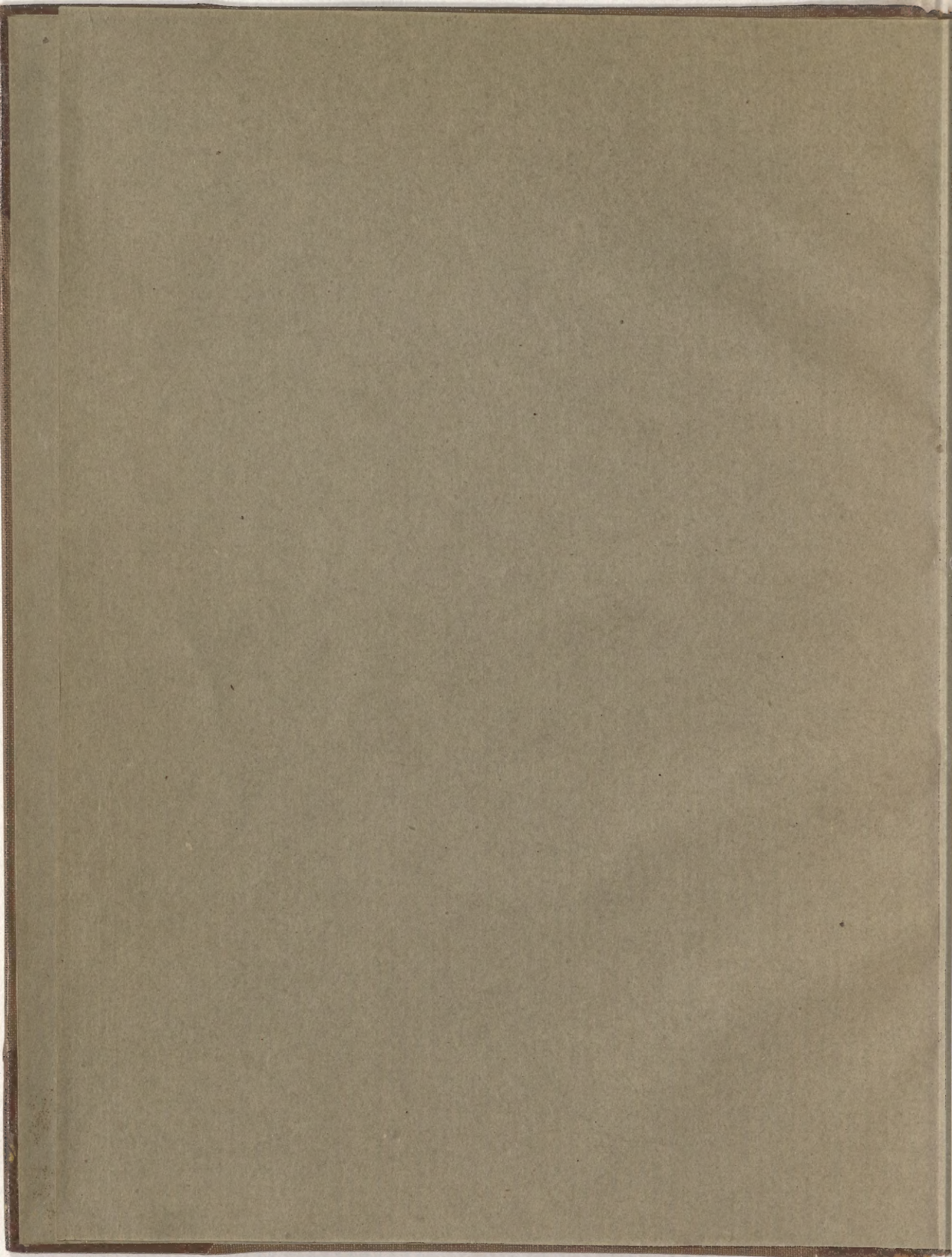
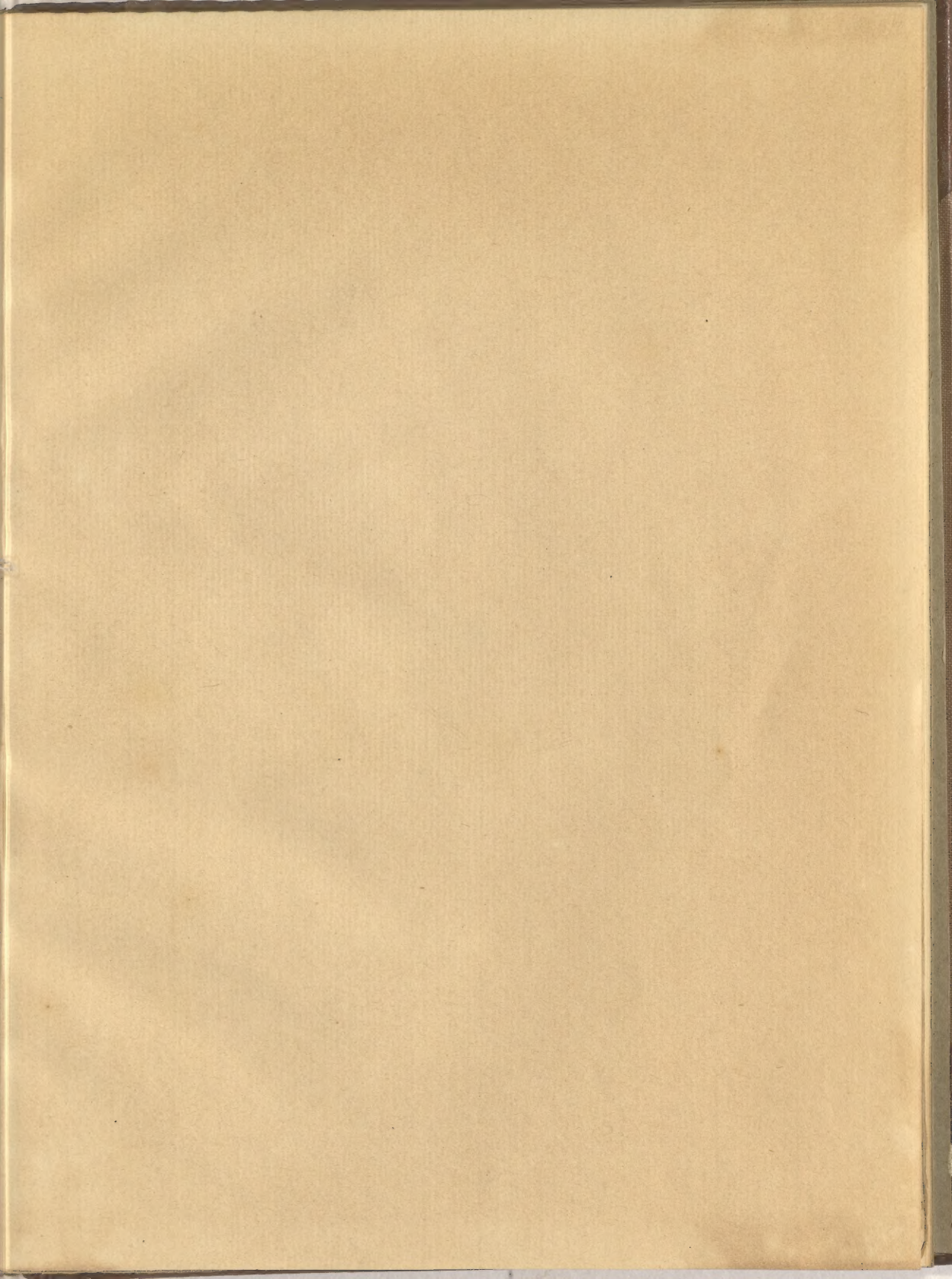


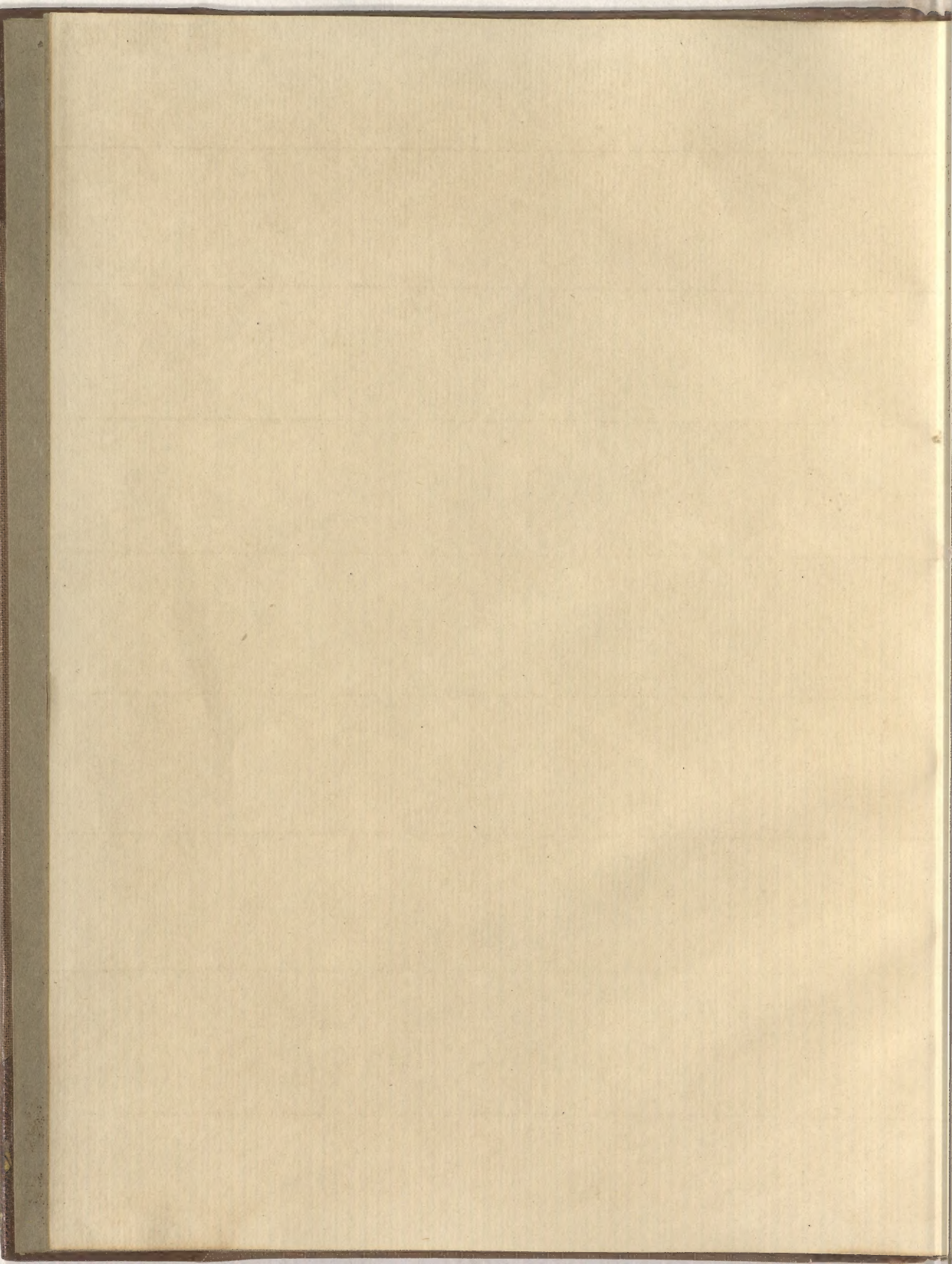
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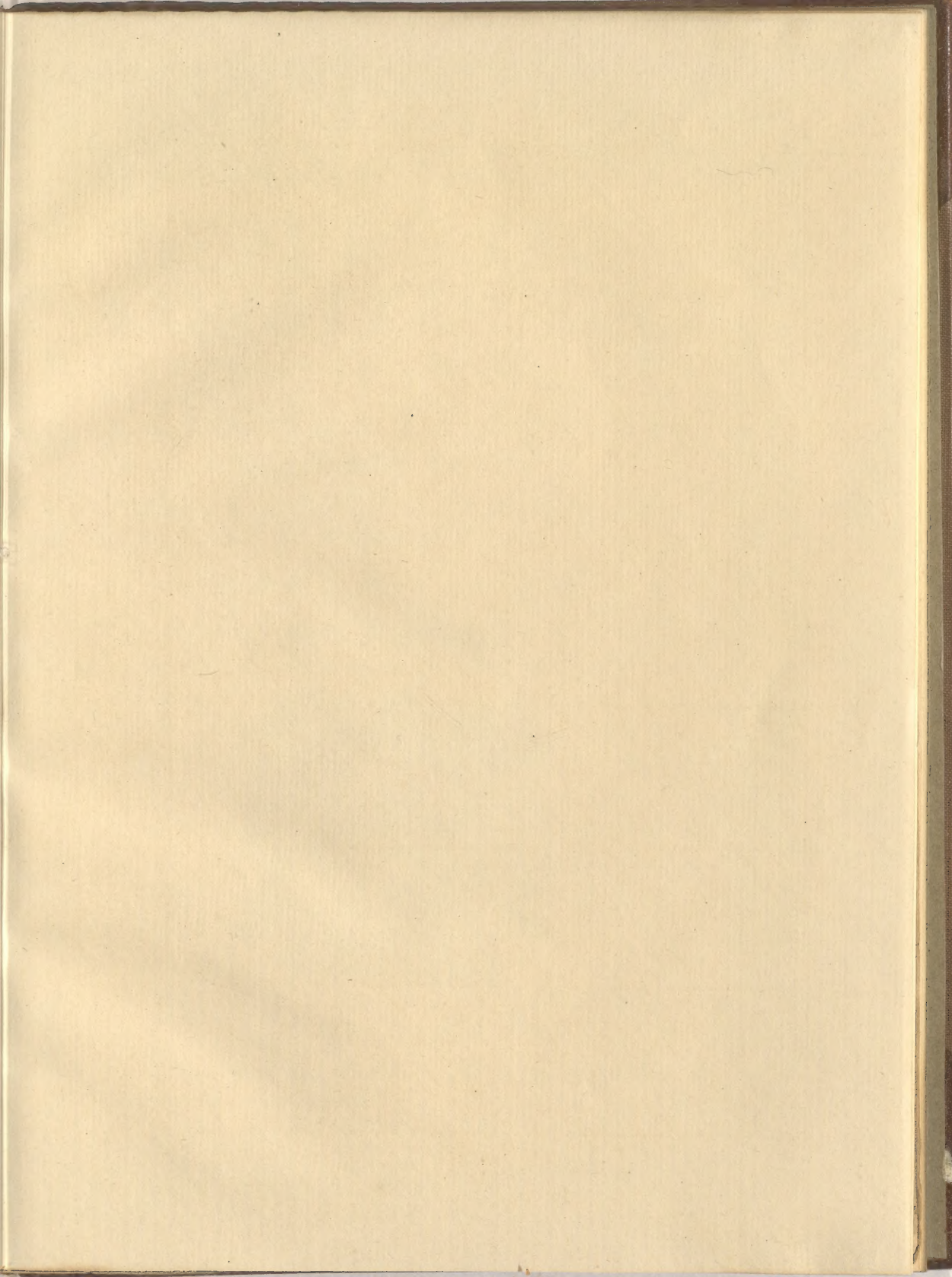


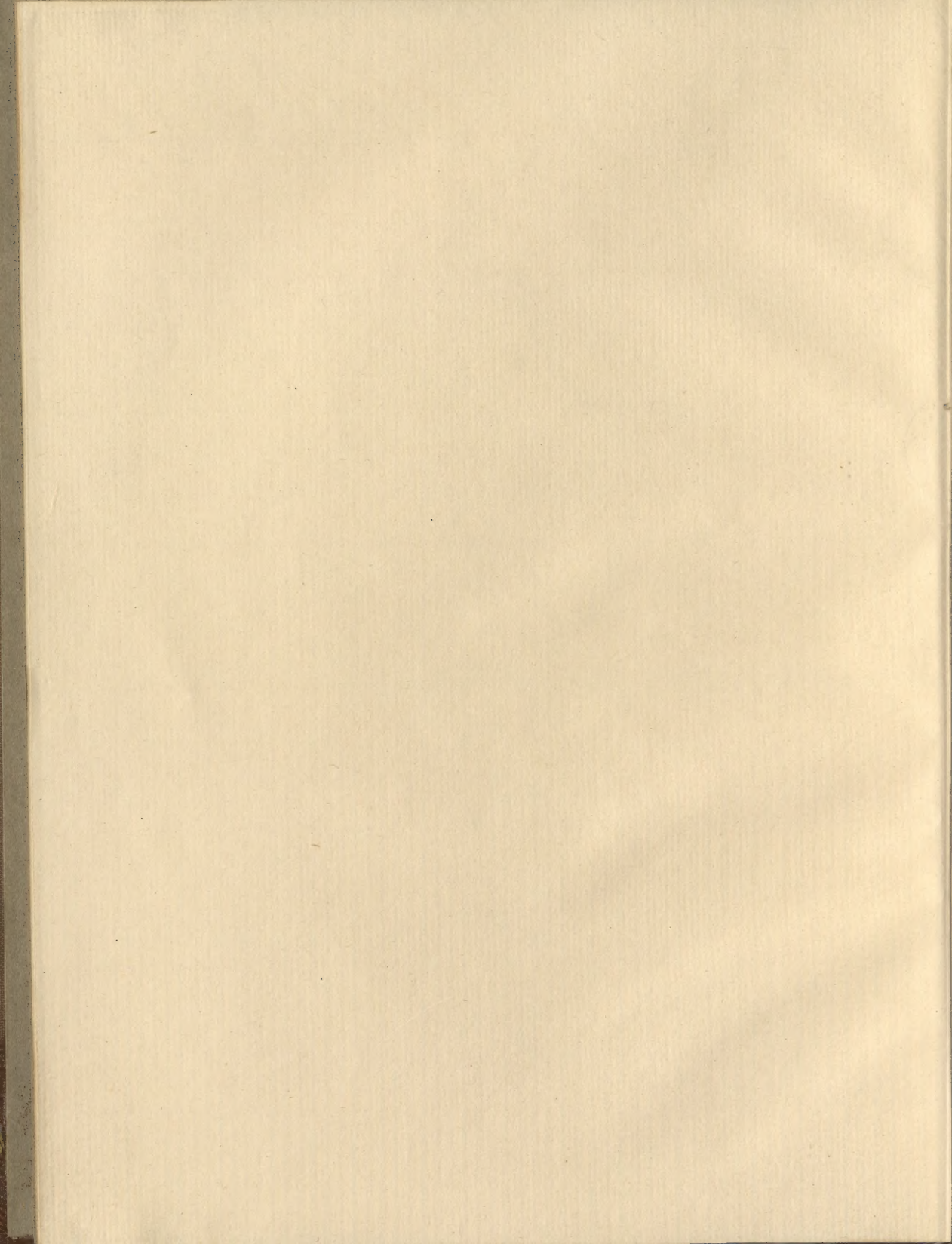












MESSE
A QUATTRO VOCI

di G. B. B. B.

Libreria di B. B. B.

1888

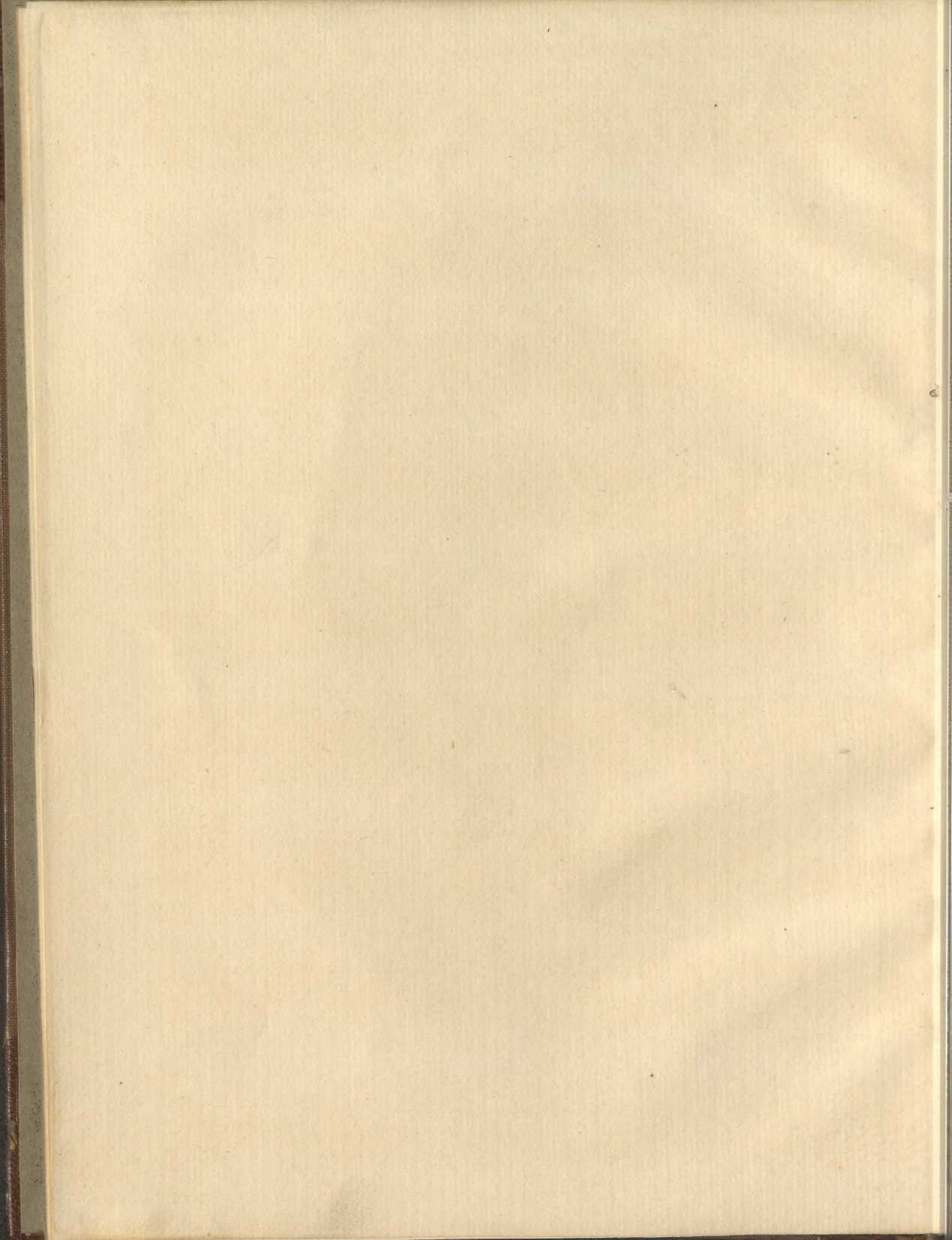
...

...

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...

...



Basso continuato.

MESSE
A QUATTRO VOCI.

DEL
RADESCA DI FOGGIA

Organista del Duomo di Torino,

Et Musico di Camera dell'Illustriss. & Eccellentiss. Signore
D. Amadeo di Savoia.

LIBRO PRIMO.

Per sonare nell' Organo.



IN MILANO,

Appresso l'herede di Simon Tini, & Filippo Lomazzo.

M. DC. II II.

E

FRANCESCO BERNARDINO
P O R R O

Dottore di Leggi Eccellentissimo.



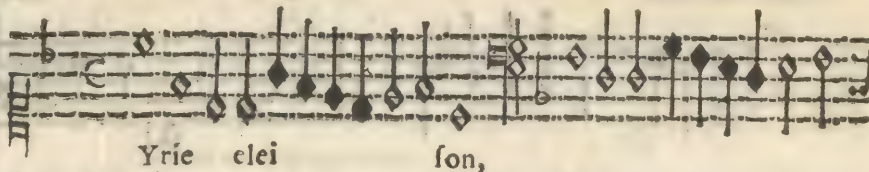
*Q*uello, ch'io delle virtuose, e nobili conditioni di V. S. haueua già da molte parti udito, e specialmente della sua lodeuole inclinatione al diletto honestissimo della Musica, e delle corte se protettioni, ch'ella fù sempre usata di tenere di tutti i boni professori di così degna Arte; di che fa particolar fede il Sig. Orfeo Vecchi nel suo primo libro de Motetti à cinq; voci: m'hauea ripieno di desiderio ardentissimo di conoscerla di vista, e di trouar occasione di guadagnar la gratia sua. Il che essendomi (la Dio mercede) felicemente auuenuto qui in Torino, con tanto accrescimento della mia affettione verso V. S. quanto la presenza di lei m'è venuta auanzando la sua chiara fama; m'è poi stato d'un continuo stimolo di deuerle dare alcun segno della mia perpetua offeruanza. E così senza vscir de gli studiij mei, ne allontanarmi dal gusto di V. S. hò pensato di dedicarle certe mie Messe à quattro voci, le quali à compiacimẽto di stretti amici son dolcemente sforzato di pubblicare, sperando ancora con l'honorato nome di lei di render più grate al Mondo, e vie più commendabili le mie fatiche. Le quali s'io saprò che da V. S. sieno state volentieri riceute, & hauute care, il sommo pregio della sua autorità me ne farà pregiar qualche poco; nel resto contentandomi, che l'atto presente vaglia solo à stabilirmi nella seruitù già presa cõ V. S. & à confermarmi l'amore, ch'ella s'è degnata dimostrarmi: e le bacio cordialissimamente la mano, pregandole prosperità di fortuna corrispondente al merito della virtù.

Di Torino, li 22. Nouembre 1693.

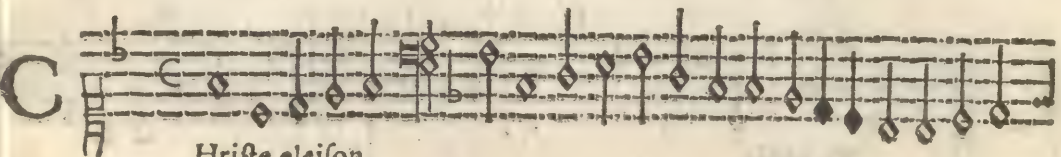
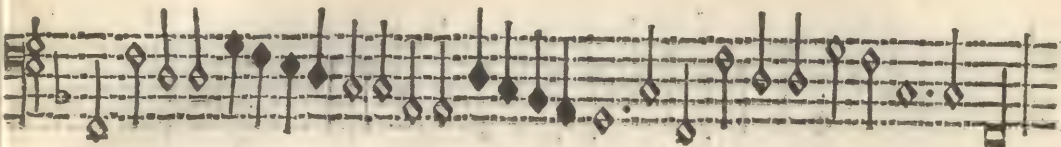
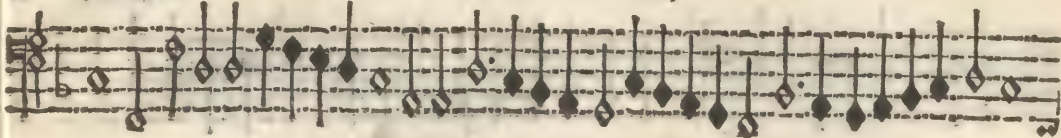
Di V. S. Illust.

affectionatiss. seruitore

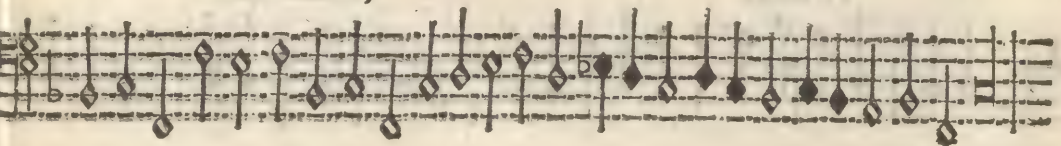
Il Radefca di Foggia



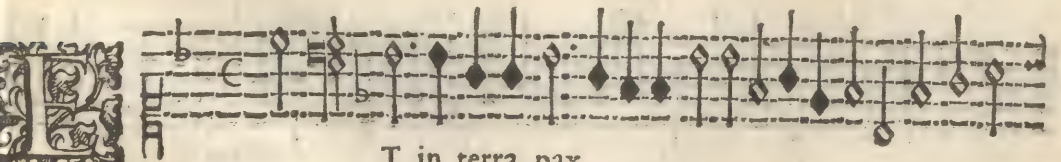
Yrie elei son,



Hriste eleison,

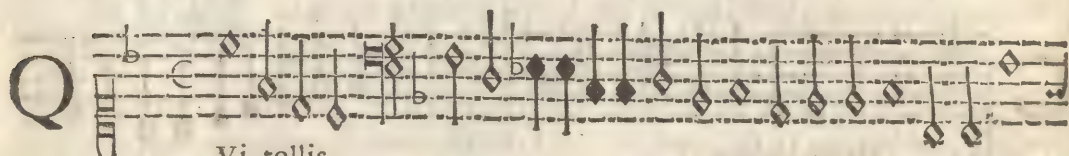
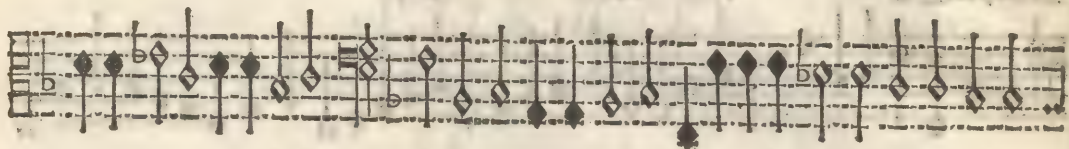
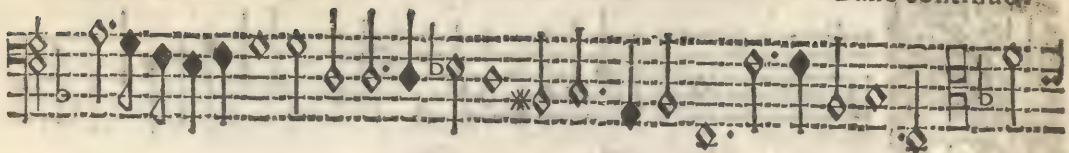


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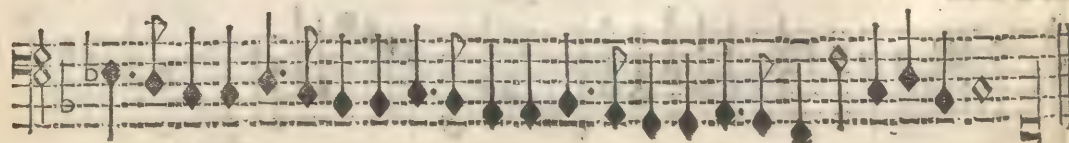
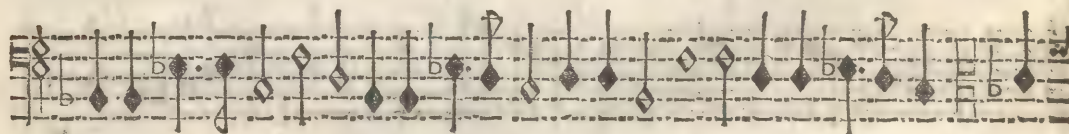
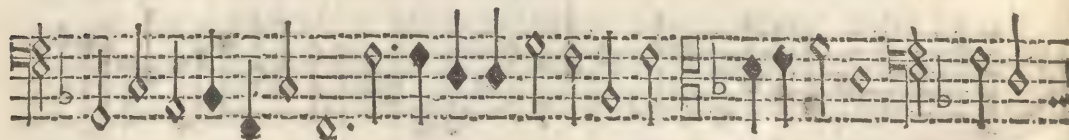


T in terra pax



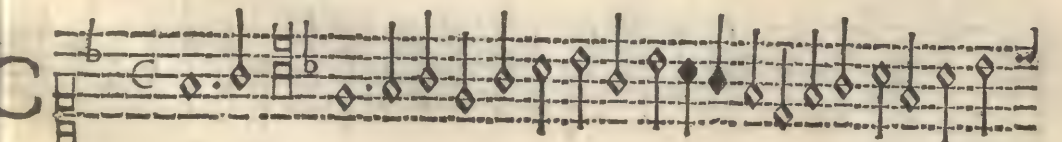
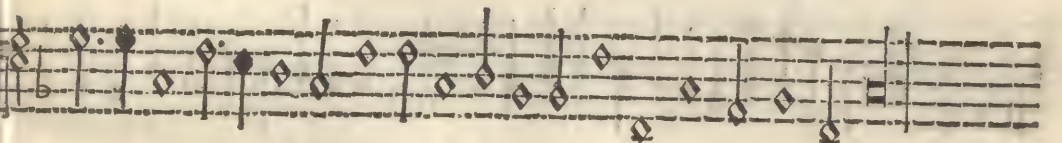
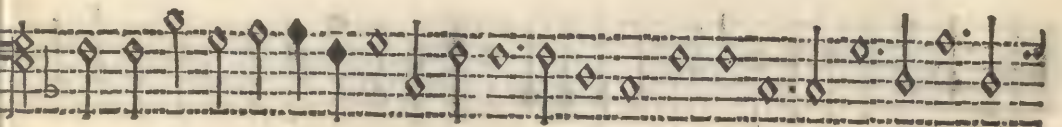
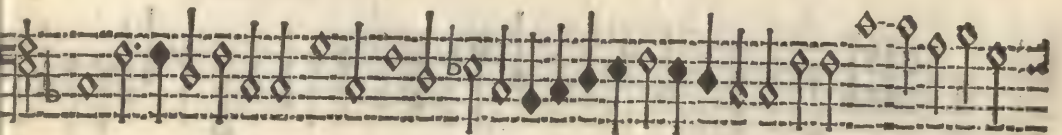
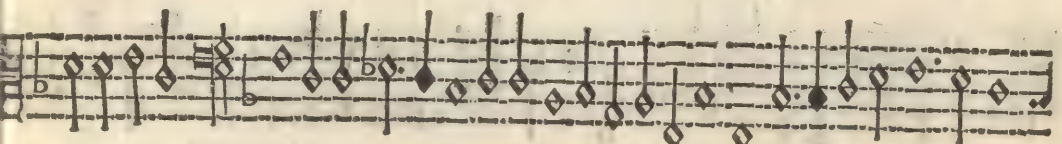
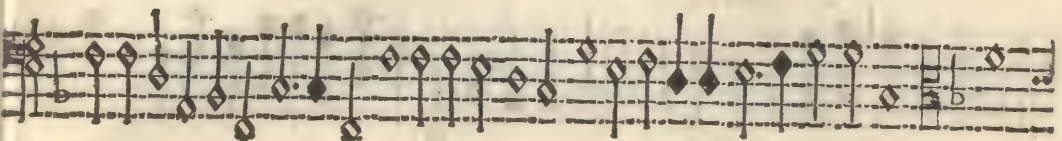
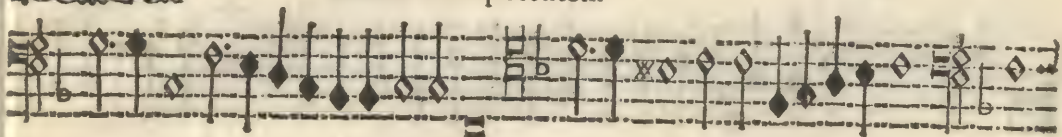


Vi tollis

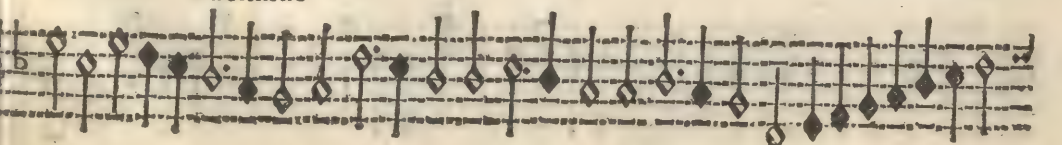


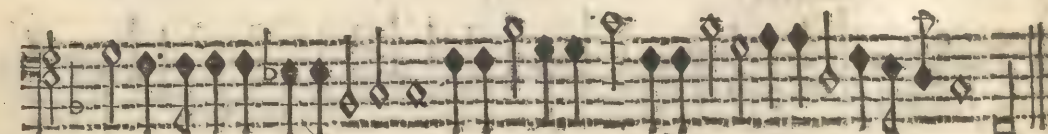
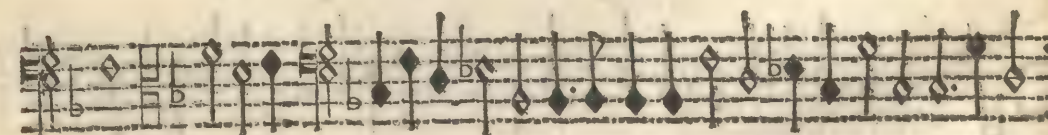
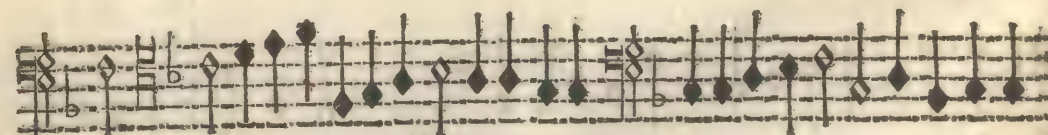
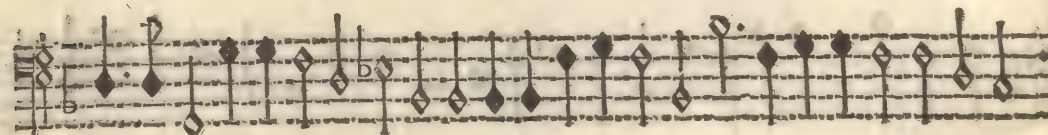
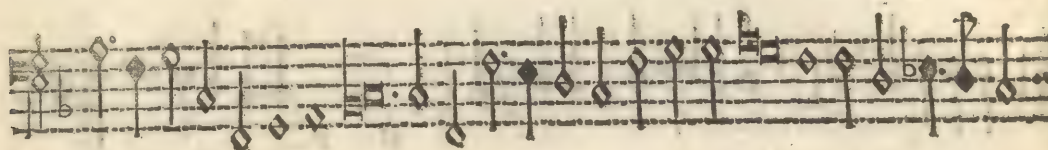
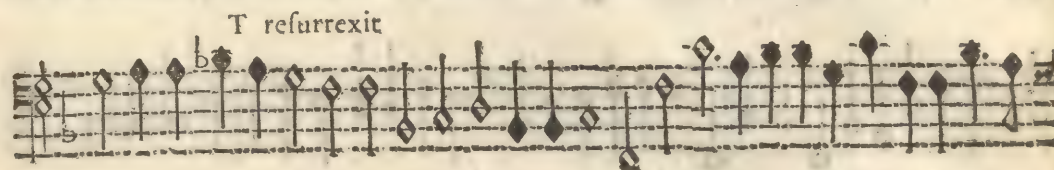
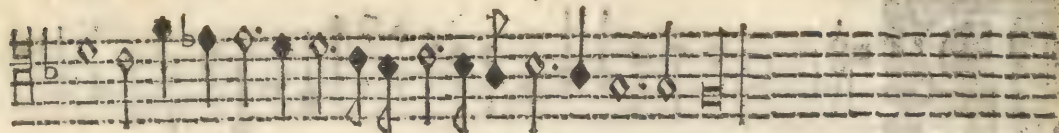


Atrem omnipotentem



Rucifixus





S

Handwritten musical notation for the Soprano part, featuring a large, ornate initial 'S' at the beginning of the first staff.

Anſus

Handwritten musical notation for the Alto part, continuing the melody from the Soprano.

Handwritten musical notation for the Tenor part, continuing the melody.

B

Handwritten musical notation for the Bass part, featuring a large, ornate initial 'B' at the beginning of the first staff.

Erediſus

Handwritten musical notation for the Soprano part, continuing the melody.

Handwritten musical notation for the Alto part, continuing the melody.

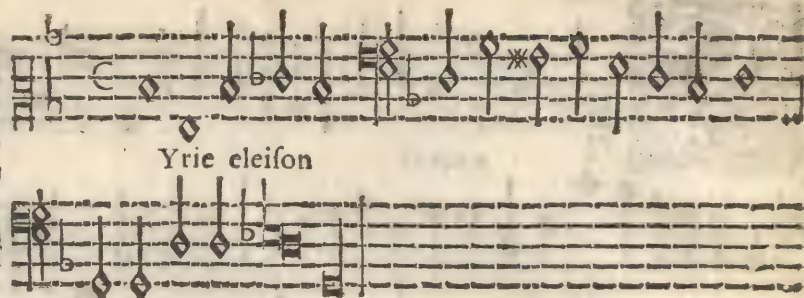
A

Handwritten musical notation for the Soprano part, featuring a large, ornate initial 'A' at the beginning of the first staff.

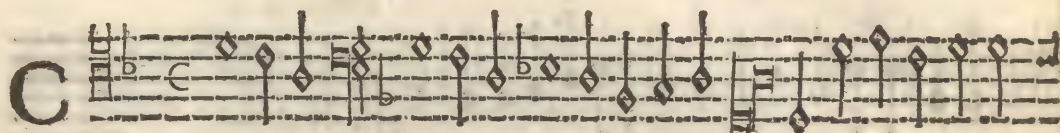
Gnus Dei

Handwritten musical notation for the Alto part, continuing the melody.

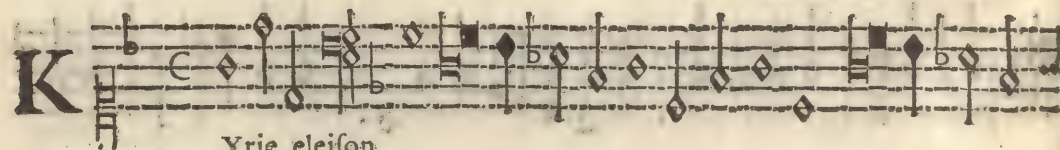
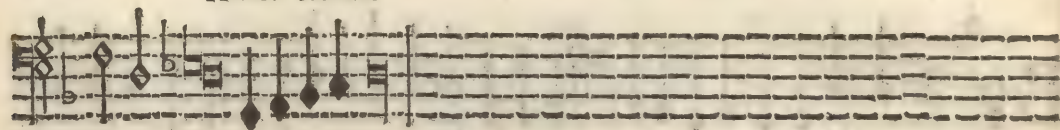
Handwritten musical notation for the Tenor part, continuing the melody.



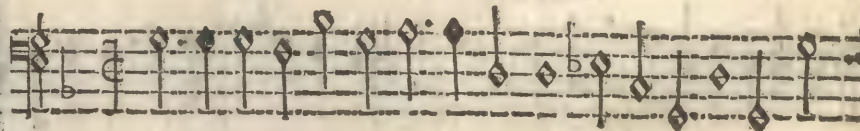
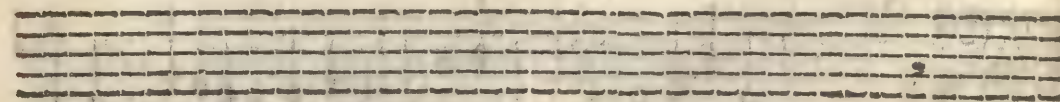
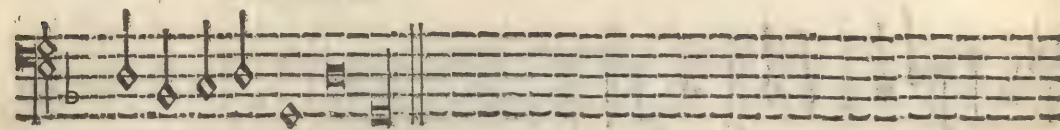
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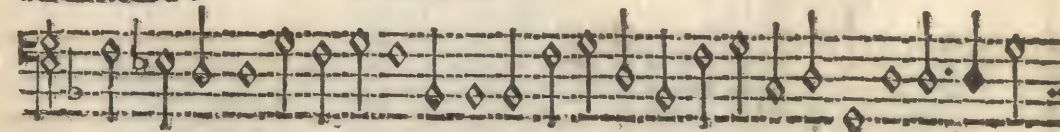
Hriste eleison

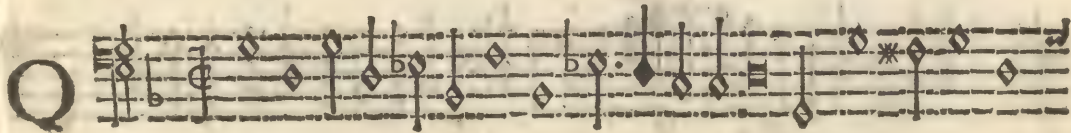
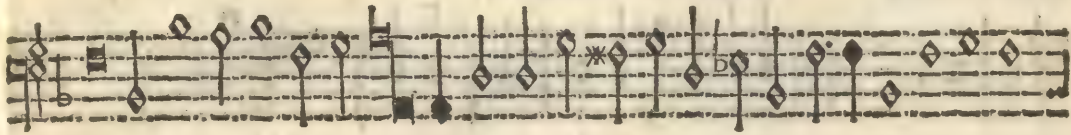
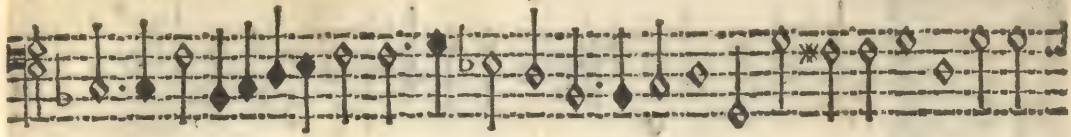


Yrie eleison

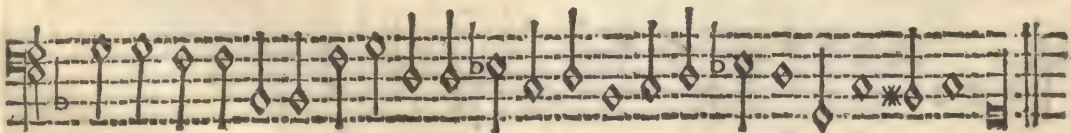
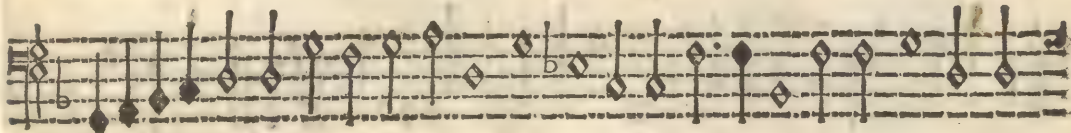
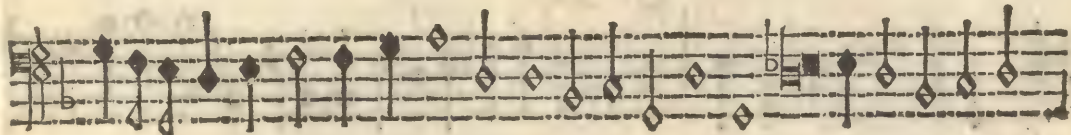
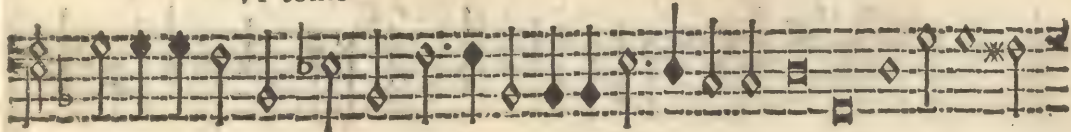


T in terra

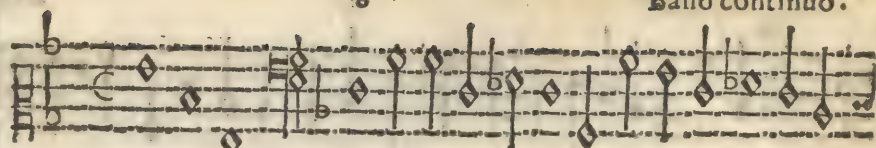




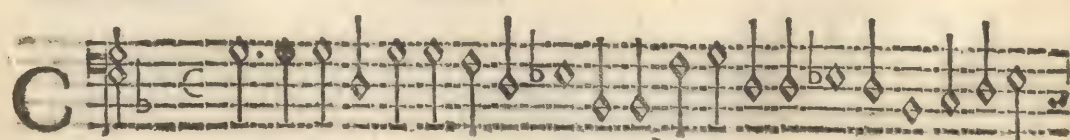
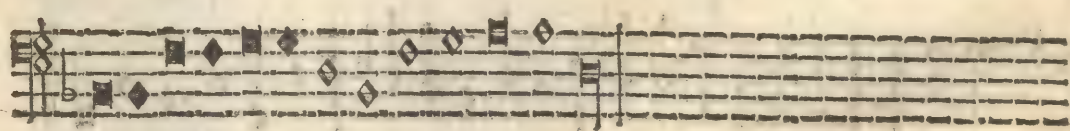
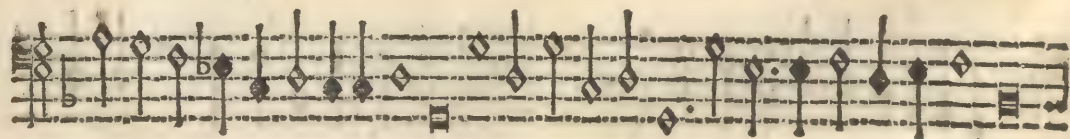
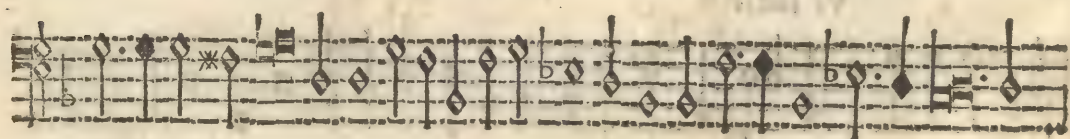
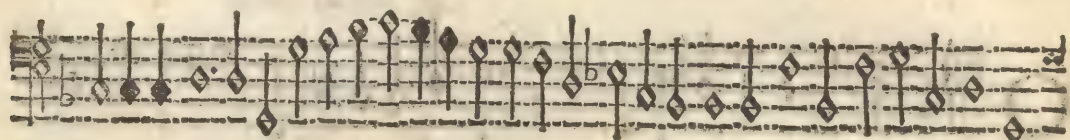
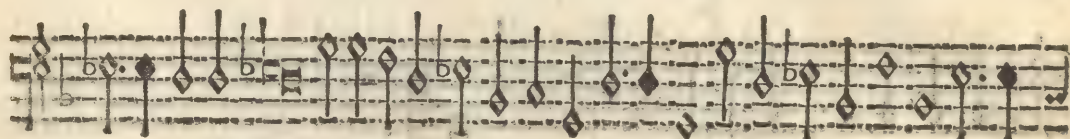
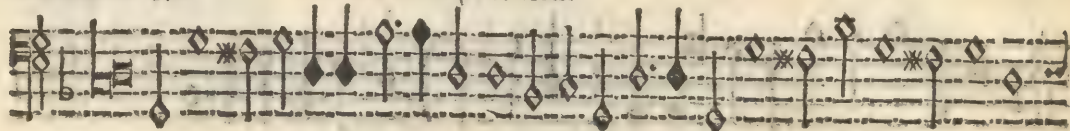
Vi tollis



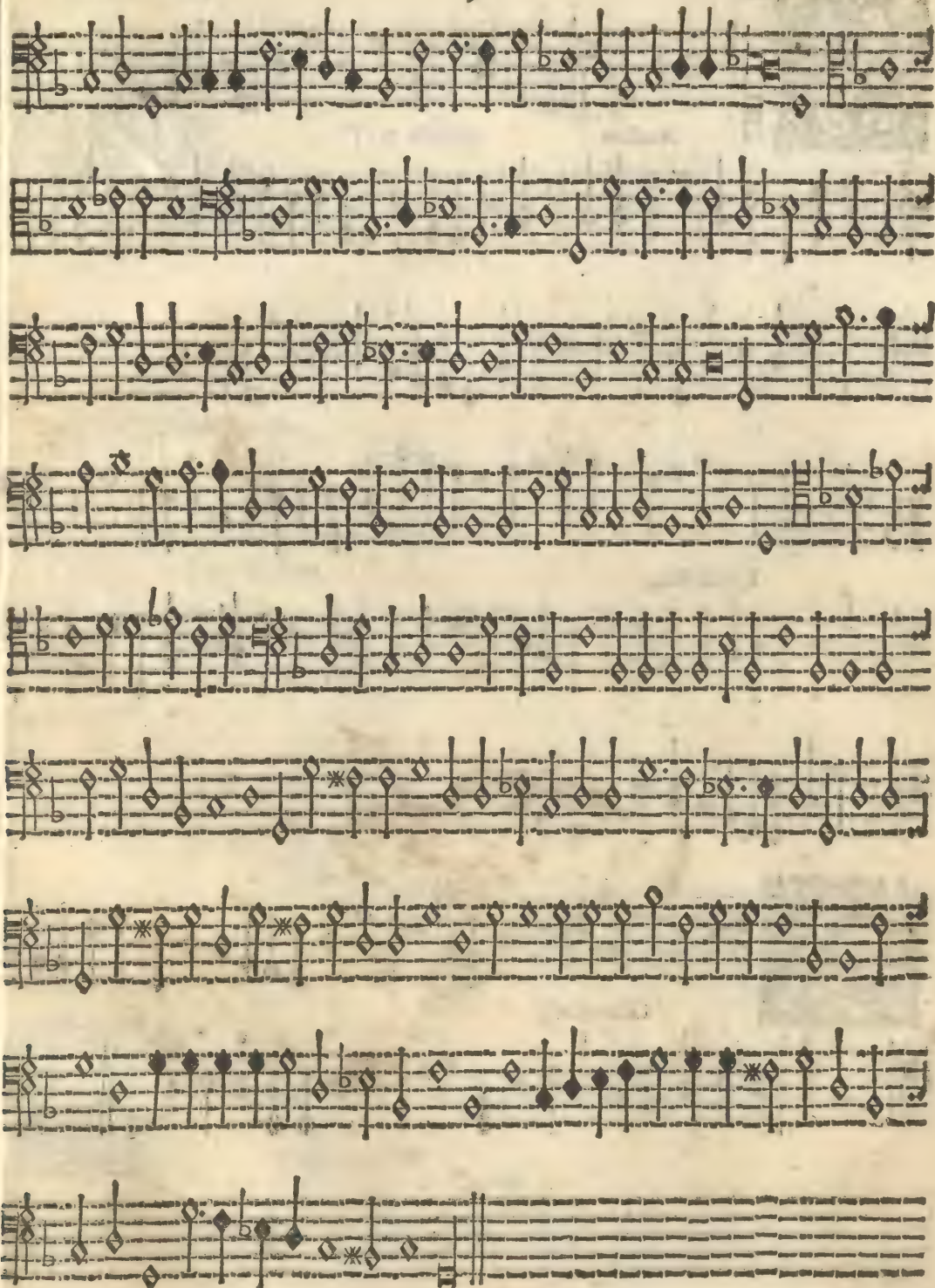
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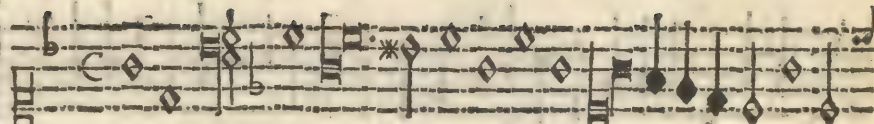


Atrem omnipotentem

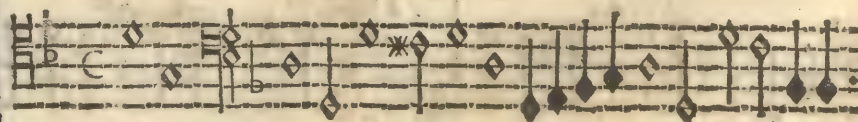
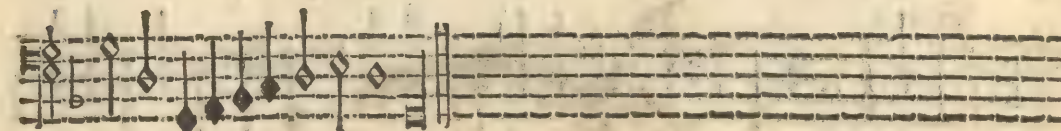
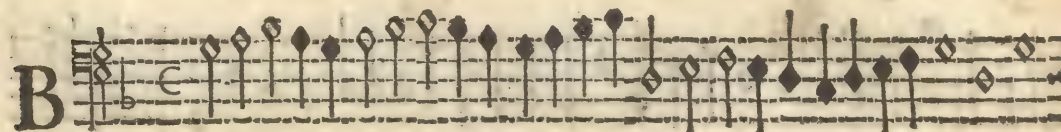
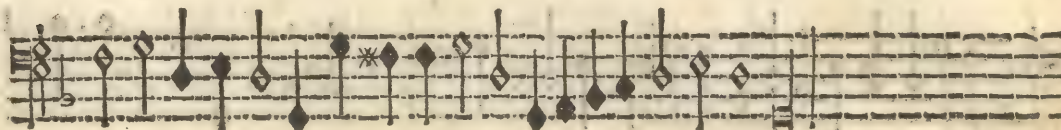
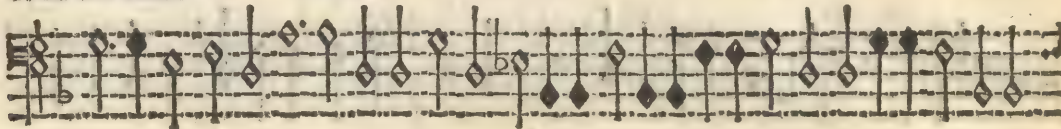


Rucifixus

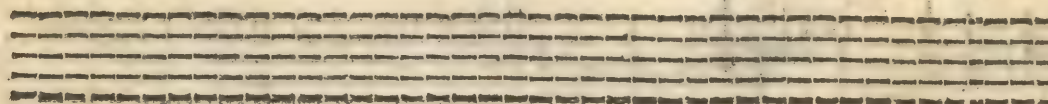
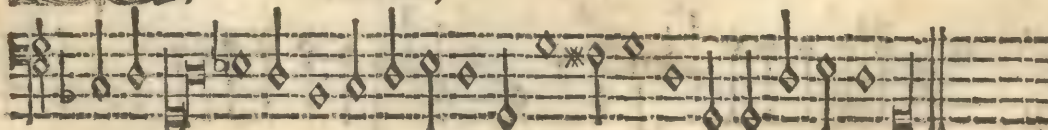




Anctus

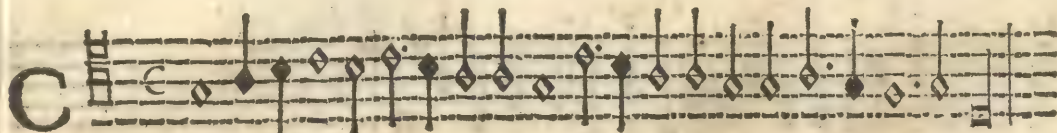
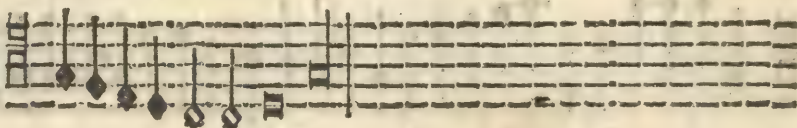


Gnus Dei,





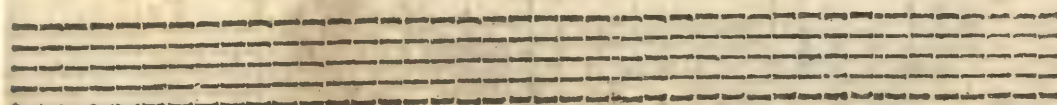
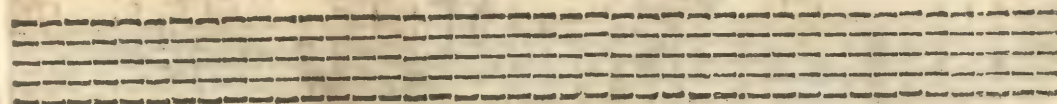
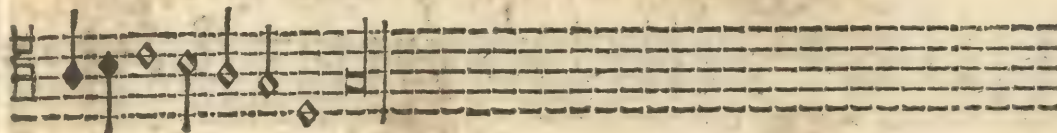
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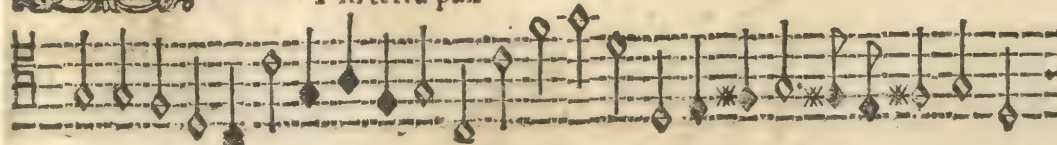
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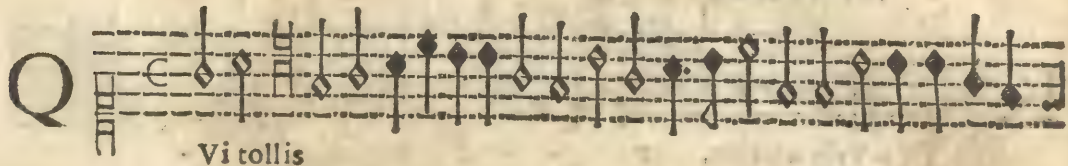
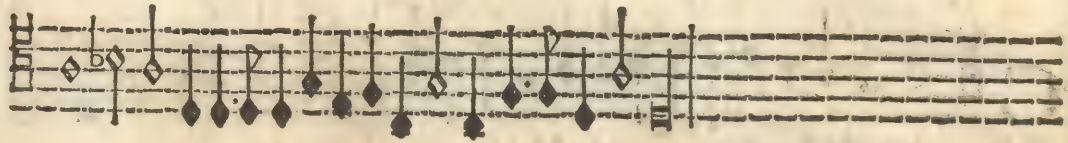
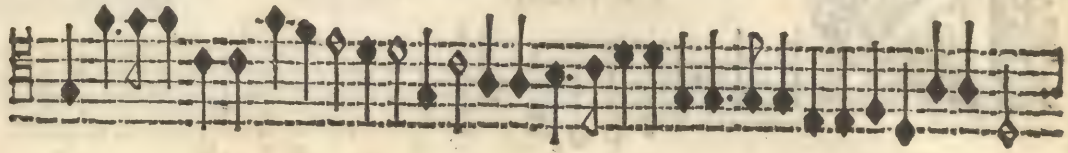
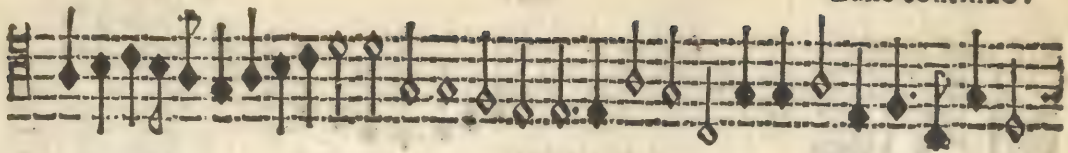


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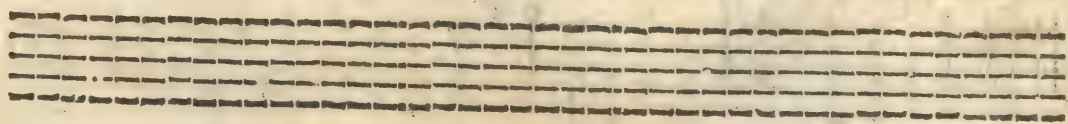
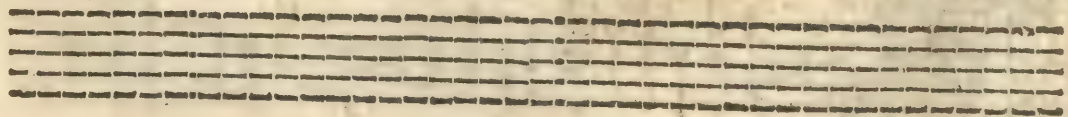
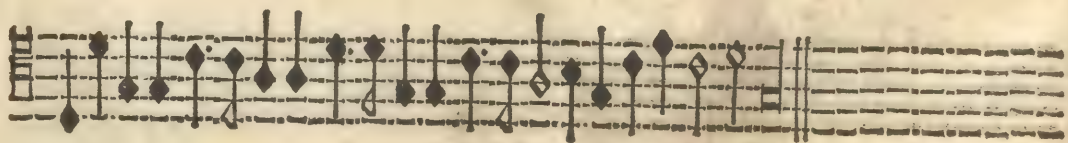


T in terra pax



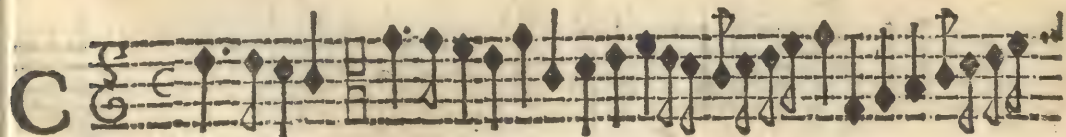
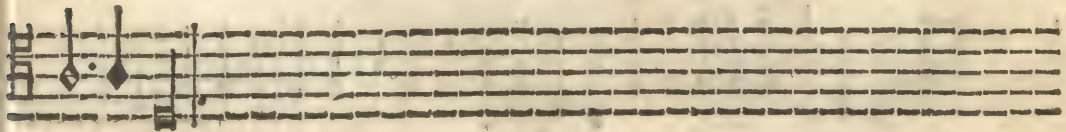
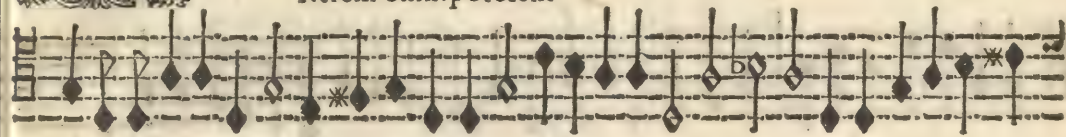


Vi tollis

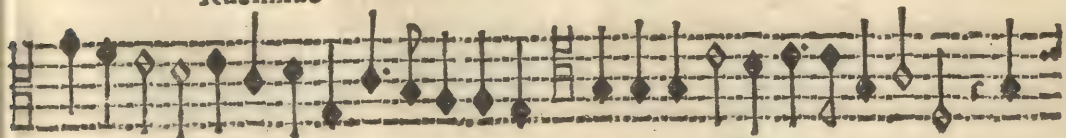


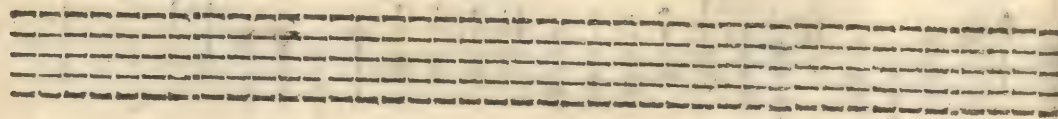
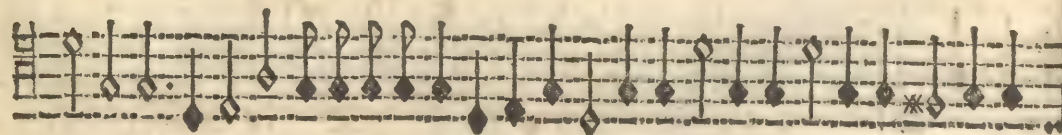
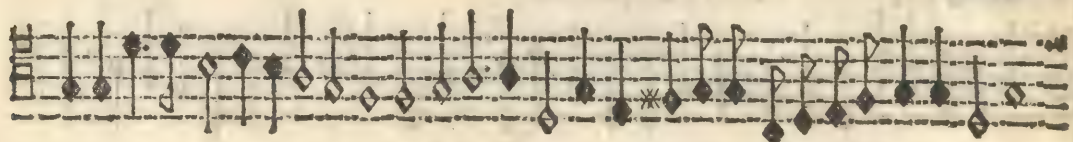
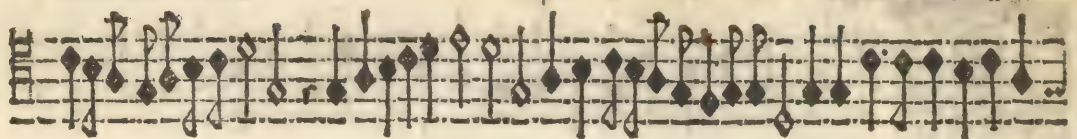


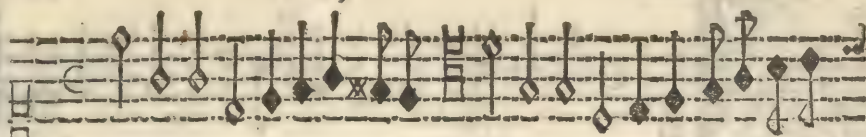
Atrem omnipotētem



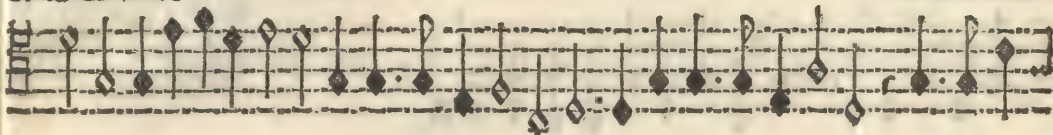
Rucifixus







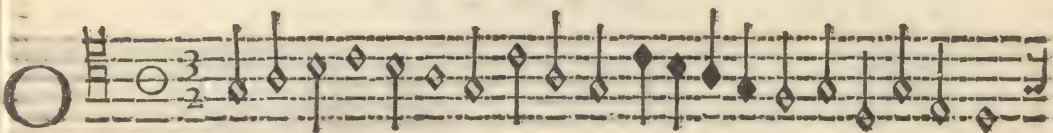
Agnus



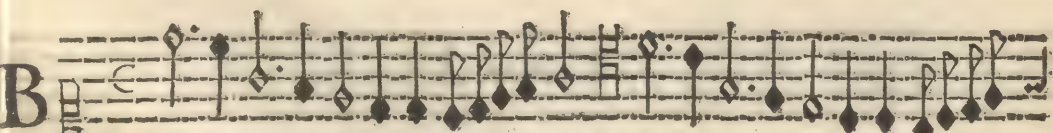
D V O.



Lenifant



Sanna in excelsis



Benedictus

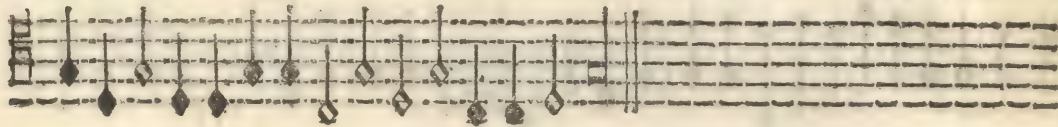


Osanna, vt supra.

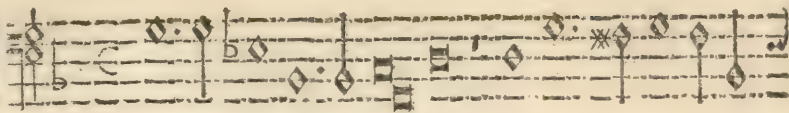


Agnus Dei

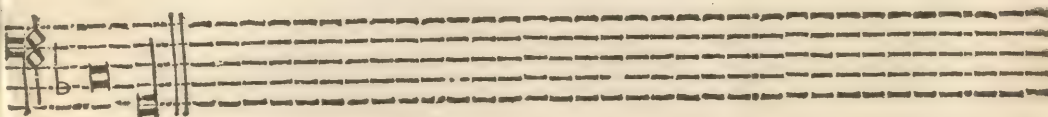
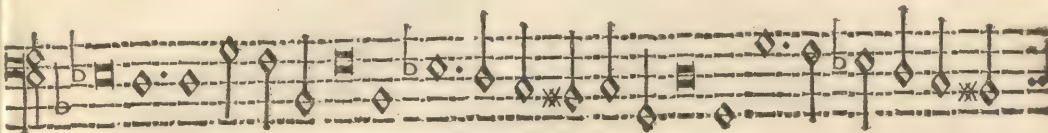
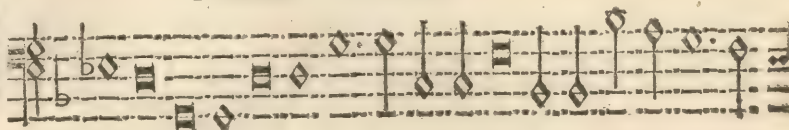
Basso continuo.



M E S S A da morti. Tacet.



Doramus te Chrifte



F I N I S .

Tauola .

Messa, Valli, campagne, e boschi .

1

Messa facile .

6

Messa breue .

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